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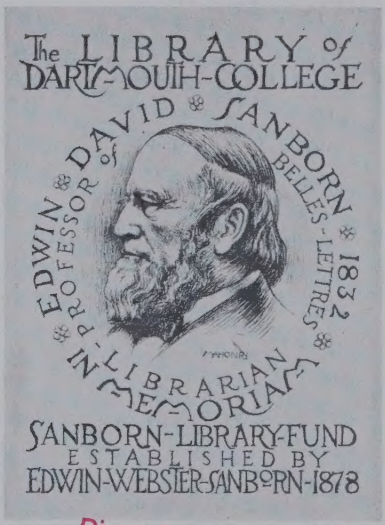

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RECORD

"This nothing's more than matter....
Thoughts and remembrance fitted."

—SHAKESPEARE

PLAYS

PRODUCED UNDER THE STAGE DIRECTION

OF

DAVID BELASCO

Illustrated with Twelve Crayon Sketches
by William F. Kurze

NEW YORK
1925

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"*Living is striving.*"
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David Belasco
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PLAYS PRODUCED UNDER THE STAGE DIRECTION OF DAVID BELASCO

• • •

JUVENILE PRODUCTIONS

"Jim Black; or, The Regulator's Revenge."
"The Roll of the Drum."
"East Lynne" (burlesque of).
"The Barmaid's Revenge; or, The Fatal Corkscrew" (burlesque).
"The Bohemians" (words—for music of).
"Il Trovatore" (an adaptation of the libretto of—for music).
"Spiritland."
"The Signing of the Declaration of Independence."
"The Hanging of Nathan Hale."
"The Dying Boy's Last Christmas."
"Adam and Eve in the Garden of Eden."

"The Butcher's Revenge; or, The Seven Buckets of Blood."
"An Angel in Hell."
"The Bronze Statue."
"Aladdin and the Wonderful Lamp."

All of the above were written by Belasco and were produced *by* him, as well as under his stage direction, prior to 1872.

"A Morning Call" (by Charles Dance); "The Colleen Bawn" (by Dion Boucicault), and the First and Second acts of "Darling; or, Woman and Her Master,"—at The Metropolitan Theatre, San Francisco, February 28, 1873: Benefit to Marion Mordaunt,—with J. C. Williamson, Harry Edwards, Owen Marlowe, Alice Harrison, etc., in the casts. D. B. was nominally assistant stage manager, but did all the actual work of direction.

"Little Don Giovanni" (by H. J. Byron).
"The Gold Demon."
"Checkmate" (by Andrew Halliday).
"Schermerhorn's Boy."
"The Wonderful Scamp; or, Aladdin No. 2."
"The Statue Lover."
"Pluto."
"Cinderella."

These pieces (burlesques and farces) were produced, with The Chapman Sisters (Blanche and Ella), at The Metropolitan Theatre, San Francisco,—where Belasco, titularly, was assistant stage manager but did all the actual work of direction, February 28 to April 28, 1873, inclusive.

"The New Magdalen" (dramatized from Wilkie Collins' novel, by Belasco and James H. Le Roy), with Bella Pateman, at Shiel's Opera House, S. F., July 14, 1873.

"Maum Cre."
"Help."
"Ireland and America."

"The Rising Moon."
"Out at Sea."
"Uncle Tom's Cabin" (by G. F. Rowe).
"Twice Saved; or, Bertha the Midget."
"The Woman in Red."
"Dark Deeds."
"More Blunders Than One."
"Little Katy; or, The Hot Corn Girl."
"The Stage Struck Chambermaid."
"Man and Wife" (by Wilkie Collins,—from his novel).
"The Mexican Tigress."
"Evenings at Home."

Those fifteen plays were produced at Shiel's (afterward, Gray's) Opera House, S. F., August 18 to October 18, 1873,—with Joseph Murphy, Frederick Lyster, Laura Alberta, Fanny Cathcart and George Darrell.

"Our American Cousin" (by Tom Taylor).
"Donna Diana; or, Love's Masque" (by John Westland Marston,—from the Spanish of Augustin Moreto).
"Lucretia Borgia" (adapted from Donizetti).
"The Jealous Wife" (by George Colman,—founded on "Tom Jones").
"East Lynne" (by Alfred Kempe,—from Mrs. Henry Wood's novel).
"Mary Stuart" (by W. G. Wills).
"Pygmalion and Galatea" (by Wm. S. Gilbert).

Those seven plays were produced at Piper's Opera House, Virginia

David Belasco
(About 1875)

City, Nevada, between November 1 (about), 1873, and March 1, 1874,—with Dion Boucicault, Mrs. D. P. Bowers, Katharine Rodgers, etc., in the casts.

At other times he there directed, specially for Mrs. Bowers, the following pieces:

"Marie Antoinette" (by J. Palgrave Simpson).
"The School for Scandal."
"Bianca Visconti" (by Nathaniel P. Willis).
"Love" (by Sheridan Knowles).
"Much Ado About Nothing."
"Lady Audley's Secret" (by George Roberts,—from the novel).

Between May 4 and August 31, 1874, the following five pieces were put on, under Belasco's stage management, at Maguire's New Theatre, S. F., with William H. Lingard and company:

"Charity" (by Wm. S. Gilbert).
"Alixe" (by Augustin Daly, from "La Comtesse de Somerive," by Baroness de Prevois and Th. Barriére).
"War to the Knife" (by Gilbert).
"Mr. and Mrs. Peter White."

"The French Spy" (by J. T. Haines).
"The Pretty Housebreaker" (by Andrew Halliday and Wm. Brough).
"Nita; or, Woman's Constancy."
"Mazeppa" (by H. M. Milner—from Byron's poem).

D. B. staged those plays, also at Maguire's, for Mlle. Marie Zoe, between September 14 and October, 1874.

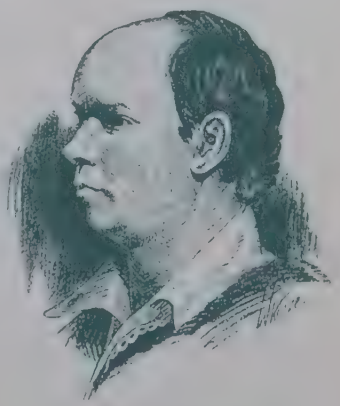
"The Wept of the Wish-Ton-Wish" (from Fennimore Cooper's novel).
"Rip Van Winkle" (James A. Herne's version).
"Parepa Rosa" (burlesque).
"Blind Beggars."

"The People's Lawyer" (by J. S. Jones).
"Alphonse" ("Monsieur Alphonse," adapted by Augustin Daly from the French of Dumas *fils*).
"Lady Madge" (by James H. Le Roy).
"Charles O'Malley" (from Lever's novel—by James A. Herne).
"The Sphinx" (from the French of Georges Ohnet).
"Oliver Twist" (from Dickens' novel—by Herne).
"Carlotta! Queen of the Arena."
"Terrible Hymen."
"Jenny Lind."
"The Enchantress" (musical play).

The foregoing fifteen plays, as well as a number of others the records of which have been lost, were done at Maguire's, S. F., between October 9 and December 24, 1874, under the management of James A. Herne and the stage direction of Belasco,—with Alice Vane, Fay Templeton, Thomas Whiffen, James O. Barrows, Sydney Cowell, Annette Ince, Ella Kemble, Amy Bennett, etc.

"East Lynne."
"Camille" (Mrs. [Jean Davenport] Lander's version).
"Frou-Frou" (by Augustin Daly, from the French of Meilhac and Halévy).
"Robert Macaire" (Herne's version—from the French).
"A Conjugal Lesson."
"A Happy Pair" (by S. Therye Smith).
"The Antics of a Clown" (Specialty-Entertainment, written and enacted by D. B.).

The preceding seven pieces, as well as several others not re-



Oliver Goldsmith

corded, were done with Miss Milicent Rogers, on tour through Pacific Slope cities and towns, January to, about, May 15, 1875.

"Black Ey'd Susan" (by Douglas Jerrold), at California Theatre, with James H. Le Roy.

"The Bohemian" (adapted by George Ceprico—who starred in it—from the "Edmund Kean; or, Madness in Genius" of Dumas).

"Gaspardo; or, The Three Banished Men of Milan."

"The Miser's Daughter."

"The Dawn of Freedom."

"The Fool's Revenge" (by Tom Taylor).

"The Forty Thieves" (by Robert Reece and Meyer Lutz).

"Who Killed Cock Robin" (burlesque).

"Faustus, a Romantic Spectacle."

"The Black Hand; or, The Lost Will."

The eight pieces immediately foregoing were done at Thorne's Palace Theatre (Wilson's Amphitheatre), S. F., under, at first, Charles R. Thorne, Sr., then, Col. J. H. Wood,—December 13, 1875, to January 6, 1876. Thorne and Frank Jones were the principal players.

Baldwin's Theatre, San Francisco (which, at first, was named Baldwin's Academy of Music), was opened on March 6, 1876. Thomas Maguire was known as Proprietor and James A. Herne as Stage Manager. But Maguire was, in fact, only a business manager,—the actual proprietor being Edward J. ["Lucky"] Baldwin. The actual stage manager, under whose direction the following plays were brought out, with the Irish tragedian Barry Sullivan in the central characters, was David Belasco.

"King Richard III." (Cibber's version).
"The Wonder" (by Mrs. Centlivre—from the Spanish, and "The Wrangling Lovers").
"Hamlet"
"Macbeth"
"The Gamester" (by Edward Moore).
"King Lear."
"Othello"
"The Merchant of Venice."
"A Match for a King" (version of "Don Cæsar de Bazan," from French of Dumanois and D'Ennery by Charles Mathews).
"A New Way to Pay Old Debts" (by Philip Massinger).
"The Wife" (by Sheridan Knowles).

These were done March 6 to April 16, 1876.

"The Creole."
"The Willing Hand."
"Uncle Tom's Cabin" (version altered by D. B.).
"The Octoroon" (by Boucicault).
"The Stranger" (altered from Kotzibue by Benjamin Thompson).
"The Love Chase" (by Sheridan Knowles).
"King Henry IV." (Shakespeare's —Part One).

And a number of other plays during the same period (about May 1, 1876, to February 1, 1877), exact dates of which have been lost,—with Eleanor Carey, James W. Ward, Winnetta Montague, and others: sometimes in San Francisco, sometimes on tours of Pacific Slope cities; Sacramento, Portland, Seattle, Victoria, etc.

William Shakespeare
(After Martin Droeshout)

On tour with Fanny Morgan Phelps:

"The Pearl of Savoy."
"The Ticket-of-Leave Man" (by Tom Taylor).
"Lost in London" (by Watts Phillips).
"The Bonny Fish Wife."
"Meg's Diversion" (by H. T. Craven).
"Meg Merrilies" (from Scott's "Guy Mannering").

"The Haunted House."
"Faust" (adapted to the stage).
"The Mysterious Inn."
"A Storm of Thoughts."
"The Persecuted Traveller."
"Our Mysterious Boarding House."
"The Prodigal's Return."
"Wine, Woman, and Cards."
"Christmas Night; or, The Convict's Return."

The nine foregoing pieces, all of which were written as well as directed by Belasco, were brought out with Frank Gardiner and Carrie Swain, at Egyptian Hall (No. 22 Geary Street, near Kearny), S. F., February 16 to (about) May 1, 1877.

"The Lady of Lyons" (Bulwer-Lytton).
"The Young Widow."
"The Hidden Hand."
"Robert Macaire."
"The Wife" (by Sheridan Knowles).
"My Turn Next."
"The Streets of New York" (by Dion Boucicault).
"The Rough Diamond" (by J. B. Buckstone).

"Deborah" (by Augustin Daly, from the German of Mosenthal).
"Solon Shingle."

Those ten plays were staged for Thomas W. Keene,—beginning, September 24, 1877, at Petaluma, California.

"The Ticket-of-Leave Man," for Frank I. Frayne, M. B. Curtis and Gertrude Granville,—October, 1877.

"Agnes" (from Sardou's "Andrea").

"One Hundred Years Old" (by N. Hart Jackson, from "Le Centenaire," by Adolphe D'Ennery and E. Plouvier).

"Saratoga" (by Bronson Howard).

"A Celebrated Case" (by A. D'Ennery and Eugène Cormon).

"The Danites" (by Joaquin Miller).

Those five plays Belasco directed for the New York Union Square Theatre Company, visiting San Francisco and other Pacific cities, March 26 to May, 1878. At the close of his employment with that company, he received the following notable letter from one of the most eminent actors and stage directors of the time,—a letter well worth reproducing here:

"Dear Mr. David Belasco:—

"In behalf of the members of The Union Square Company, I extend sincere thanks for your unvarying courtesy and for your able direction of our efforts. With our thanks are mingled a large measure of congratulations for your ability. Your quick apprehension and remarkable analytical ability in discovering and describing the mental intentions of an author are so superior to anything we have heretofore experienced that we feel sure that the position of master dramatic director of the

American Stage must finally fall on you. Personally, I take great pleasure in thus expressing the feelings and the wishes of the Company, and have the honor to subscribe myself,

"Yours truly,

"F. F. MACKAY."

"The Octoroon" (by Boucicault, rearranged by D. B.).
"Olivia" (by D. B.,—from "The Vicar of Wakefield").
"A Woman of the People" (altered by D. B. from original by Wm. G. Wills).
"Struck Oil" (by Clay M. Greene and Henry Thompson).
"The Chinese Question."
"The Unequal Match" (by Tom Taylor).
"The Loan of a Lover" (by J. R. Planché).
"Honi Soit Qui Mal Y Pens" (by Jose G. Godor).
"Conscience" (by A. E. Lancaster).
"Article 47" (by Augustin Daly).
"Macbeth."
"Not Guilty" (altered by D. B. from the original by Watts Phillips).
"Loyal Till Death."
"Ours" (by Tom Robertson).
"*He* Would and *He* Would Not."
"The Governess."
"Within an Inch of His Life" (by D. B., from the story by Gaboriau).
"The Passion Play" (by Salmi Morse).
"A Fast Family" (by D. B., from Sardou's "La Famille Benoiton!")
"The Millionaire's Daughter" (by D. B.).
"The Fool of the Family" (by H. J. Byron).
"Camille."
"London Assurance" (by Boucicault and Brougham).

"Marriage by Moonlight" (afterward, "The Moonlight Marriage," by D. B. and James A. Herne).
"L'Assommoir" (by D. B., from Zola's novel).
"Cupid's Lawsuit."
"Chums" (by D. B. and James A. Herne).

The above specified productions, sequent to those for the New York Union Square Company, were made chiefly at the Baldwin Theatre, S. F., and for various persons—Maguire, Rose Wood, James O'Neill, Lewis Morrison, Maggie Moore, Clara Morris, Rose Coghlan and James A. Herne among the number.

"Hearts of Oak" ("Chums" rewritten, and presented under proprietorship of Belasco and Herne, at Hamlin's Theatre, Chicago, November 17, 1879. Same, at the Fifth Avenue Theatre, New York, March 29, 1880).

"Romeo and Juliet" (Adelaide Neilson as *Juliet*).
"As You Like It" (Miss Neilson as *Rosalind*).
"The Hunchback" (by Sheridan Knowles).
"Amy Robsart" (by Andrew Halliday, — from Scott's "Kenilworth").
"The School for Scandal."
"The Lady of Lyons" (by Bulwer-Lytton).

Those six at the Baldwin, all for Miss Neilson.

"Paul Arniff; or, The Love of a Serf" (by D. B.).
"Deception" (afterward, "The Legion of Honor").

Richard Brinsley Sheridan

"An Orphan of the State."
"Richelieu" (Bulwer-Lytton).
"True to the Core" (adapted by D. B. from original by T. P. Cooke).
"Ninon" (by William Gorman Wills).
"Forget Me Not" (by Herman Merivale and F. C. Grove).
"The Galley Slave" (by Bartley Campbell).
"Fairfax" (by Bartley Campbell).
"Golden Game" (by Bartley Campbell).
"King Louis XI." (by Charles Reade, from the French).

"Wild Oats" (by John O'Keefe).
"The Lady of Lyons" (Bulwer-Lytton).
"The Merchant of Venice."
"A New Way to Pay Old Debts" (Massinger).
"Othello."
"The Lyons Mail" (by Charles Reade,—from the French).

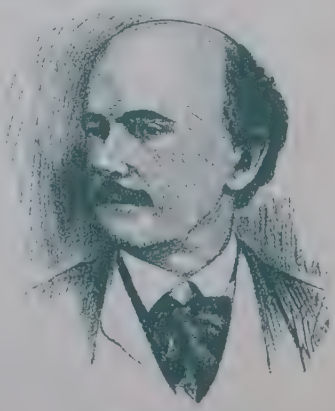
The seven last enumerated were staged for William E. Sheridan, at the Baldwin, S. F., November 15 to December 26, 1880.

"The World" (by Paul Merritt, Henry Pettitt and Augustus Harris).
"La Belle Russe" (by D. B.).
"The Stranglers of Paris" (by D. B., from the story by Adolphe Belot).
"The Eviction" (by D. B.).
"Wedded by Fate" (by Edward Captain Field and Henry B. McDowell).
"Back from the Grave" (by George Darrell).
"Four Fates."
"Transported for Life."
"The Curse of Cain" (by D. B.).
"The Great Divorce Case" (by Clement Scott and Arthur Matthison).

"Caryswold."
"American Born" (by D. B., adapted from "British Born," by Paul Merritt and Henry Pettitt).
"Mary Warner" (by Tom Taylor).
"Our Boys" (by H. J. Byron).
"The Woman in Red."

The record from the end of Sheridan's engagement, December 20, 1880, to "The Woman in Red," about July 31, 1882, is very incomplete. Belasco's San Francisco career ended with the production of "American Born." The three plays listed after that were (along with others staged by him earlier) brought out in Denver and other cities while traveling Eastward, with the [Gustave] Frohman Dramatic Company. Among the other plays placed upon the stage under the direction of Belasco during the first ten years of his career, in various western cities (San Francisco, Sacramento, Portland, Virginia City, Humbolt, Seattle, Victoria, etc.), should be enumerated the following:

"Money" (by Bulwer-Lytton).
"Box and Cox" (by J. Maddison Morton).
"The Spectre Bridegroom" (by George Fawcett Rowe).
"Green Bushes" (by J. B. Buckstone).
"The Corsican Brothers" (by Dion Boucicault—from the French).
"Help."
"Katharine and Petruchio."
"King Lear."
"The Two Orphans" (by John Oxenford—from the French).
"Julius Cæsar."



Dion Boucicault

"A Life's Revenge."

"Katy."

"The Ballad Monger" (by Walter Herries Pollock and Walter Besant).

"Lost in London" (by Watts Phillips).

"The Long Strike" (by Boucicault).

"The Lancashire Lass" (by H. J. Byron).

"Twice Saved."

"The Young Widow."

"The Pearl of Savoy."

"The Beauty and the Brigands."

"The Toodles."

"The Jibbenainosay."

"A Yankee in Cuba."

"Enoch Arden" (by Arthur Matthison—from Tennyson's poem).

"Fritz in a Madhouse."

"Ingomar" (by Mrs. G. W. Lovell—from the German).

"The Child of the Regiment."

"The Light-House Cliff."

"The Marble Heart" (by Charles Selby—from the French).

"The Dead Heart" (by Watts Phillips).

"Rory O'More" (by Samuel Lever—from his novel).

"The Haunted Man."

"She Stoops to Conquer" (by Oliver Goldsmith).

"A Bull in a China-Shop."

"Damon and Pythias" (by John Danim).

"The French Spy" (by J. T. Haines).

"A Hard Struggle."

"The Lone Pine" (by D. B.).

"Medea" (from the translation of Euripides by Theodore Alois Buckley).

"Mimi" (by Dion Boucicault).

"The Red Pocketbook."

"Nobody's Child."
"Pizarro" (by R. B. Sheridan—from the German).

Belasco's career in the East began (not counting the venture with "Hearts of Oak," which ended in failure) on October 9, 1882, at the old Madison Square Theatre, New York, with his staging of the famous play by Bronson Howard, entitled **"Young Mrs. Winthrop."** (This presentation ran for nearly 200 consecutive performances.)

Then came:

"A Russian Honeymoon" (by Mrs. Burton Harrison,—at The Madison Square, April 9, 1883).

"The Rajah; or, Wyncot's Ward" (by Wm. N. Young, revised by D. B.,—Madison Square, June 5, 1883).

"The Stranglers of Paris" (new version, by D. B., at New Park Theatre, November 12, 1883).

"Delmar's Daughter; or, Duty" (by Henry C. De Mille—Madison Square, December 10, 1883).

"Alpine Roses" (by H. H. Boyesen, Madison Square, January 31, 1884).

"May Blossom" (by D. B.,—Madison Square, April 12, 1884. This presentation ran until September 27).

"Called Back" (from the novel by Hugh Conway,—Fifth Avenue Theatre, September 1, 1884).

"Valerie" (by D. B., based on Sardou's "Fernande"—Wallack's, February 15, 1886).

The following five plays were

Victorien Sardou

produced under Belasco's stage direction, during a special engagement at the Baldwin Theatre, San Francisco, May 31 to July 17, 1886:

"Valerie."

"The Marble Heart."

"Anselma" (from Sardou's "Andrea," *via* the German).

"The Lady of Lyons"

"Alone in London" (by Robert Buchanan and Harriet Jay).

"The Main Line; or, Rawson's Y." (by Henry C. De Mille, at the Lyceum Theatre, N.Y., September 18, 1886).

"A Wall Street Bandit" (by Archibald C. Gunter, revised by D. B.,—Standard Theatre, New York, September 20, 1886).

"Faust" (by W. S. Gilbert).

"Frou-Frou."

"King Rene's Daughter" (by Theodore Martin,—from the Danish of Henrik Herz).

"Sweethearts" (by Gilbert).

Those four pieces for May Fortesque, at the Lyceum, October 18, 1886, *et seq.*).

"Les Précieuses Ridicules" (by Molièré,—Lyceum, March 23, 1887).

"The Highest Bidder" (by D. B., based on a play called "Trade," which was written by J. Maddison Morton and Robert Reece for E. A. [the elder] Sothern and which had been edited by William Winter—with E. H. Sothern; Lyceum May 3, 1887: ran till July 16: revived August 22 and ran till November 1).

"Pawn Ticket 210" (by D. B. and Clay M. Greene,—for Lotta, at McVicker's Theatre, Chicago, September 12, 1887).

"**The Great Pink Pearl**" (by Cecil Raleigh) and "Editha's Burglar" (by Augustus Thomas). A double-bill,—Lyceum, N.Y., September 19, 1887.

"**Baron Rudolph**" (by Bronson Howard and Belasco,—for Charles Frohman and George S. Knight: Fourteenth Street Theatre, N.Y., October 24, 1887).

"**The Wife**" (by D. B. and De Mille—Lyceum, November 1, 1887; with Herbert Kelcey, Henry Miller, Georgia Cayvan, etc., 269 consecutive performances).

"**She**" (by Wm. Gillette, from Rider Haggard's novel: revised by D. B.,—at Niblo's Garden, N.Y. December, 1887).

"**Lord Chumley**" (by D. B. and De Mille,—Lyceum, August 21, 1888; with E. H. Sothern, Belle Archer, Rowland Buckstone, etc.).

"**The Kaffir Diamond**" (by E. J. Schwartz, revised by D. B.,—at the Broadway Theatre, N.Y., September 11, 1888: with Louis Aldrich, Z. A. Wilkes, Charles Mackay, Charles Bowser, etc.).

"**Electra**" (of Sophocles—Lyceum, March 11, 1889: later, by special invitation, presented before Harvard University).

"**The Marquis**" (by D. B., on Sardou's "Ferréol,"—Lyceum, March 18, 1889).

"**Robert Elsmere**" (by Wm. Gillette, on Mrs. Humphry Ward's novel,—Union Square Theatre, N.Y., April 29, 1889).

"**Featherbrain**" (by James Alberry,—for Daniel Frohman, Madison Square Theatre, N.Y., May 6, 1889: with Mrs. Fiske, Wilton Lackaye, Odette Tyler, etc.).

"**The Charity Ball**" (by D. B. and De Mille,—Lyceum, November 19, 1889: with Herbert Kelcey, Charles Walcot, Georgia Cayvan, Effie Shannon, etc.).

"The Prince and the Pauper" (by Abby Sage Richardson, from Mark Twain's novel, revised by D. B.,—Broadway Theatre N.Y., January 20, 1890: with Elsie Leslie, William Faversham, etc.).

"Men and Women" (by D. B. and De Mille,—for Charles Frohman, at Proctor's Fourteenth Street Theatre, N.Y.: with Frederic de Belleville, Frank Mordaunt, M. A. Kennedy, Odette Tyler, Maude Adams, etc., ran 203 performances: later, it was acted in London, at the Adelphi Theatre).

"The Ugly Duckling" (by Paul M. Potter,—Broadway, N.Y., November 10, 1890: starring Mrs. Leslie Carter; E. J. Henley, Wm. H. Thompson, Ian Forbes-Robertson, etc., also in cast).

"Miss Helyett" (libretto adapted by D. B., from the French,—in partnership with Charles Frohman, at Star Theatre, N.Y., November 3, 1891, starring Mrs. Carter).

"The Girl I Left Behind Me" (by D. B. and Franklyn Fyles,—for Charles Frohman, New National Theatre, Washington, D. C., January 16, 1893: opening in N.Y. of the Empire Theatre, January 25: Frank Mordaunt, William Morris, Nelson Wheatcroft, Theodore Roberts, Sydney Armstrong, Edna Wallace, etc., in cast; at the Adelphi Theatre, London, April 13, 1895).

"The Younger Son" (by D. B., from the German,—for Charles Frohman, at the Empire, October 24, 1893: with Henry Miller, W. H. Crompton, W. H. Thompson, Viola Allen, Mrs. D. P. Bowers, etc.).

"The Heart of Maryland" (by D. B.,—in partnership with Max Bleiman [whom he afterward bought out], at the Grand Opera House, Washington, October 9, 1895: New York opening, October 22, same year; with Mrs. Carter, Maurice

Barrymore, E. J. Morgan, John E. Kellerd, Helen Tracy, etc. This play was acted in London, April 8, 1898, at the Adelphi. It was, everywhere, an immense success, being acted, almost continuously, for three years).

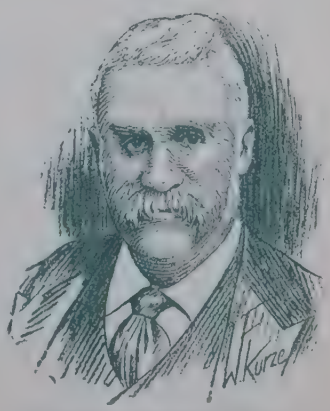
"Under the Polar Star" (by Clay M. Greene and D. B.,— for W. A. Brady, at the Academy of Music, N.Y., August 20, 1897: the original version of this play was first acted many years earlier, in San Francisco).

"The First Born" (by Francis Powers,—presented in partnership with Charles Frohman, at the Manhattan Theatre, N.Y., October 5, 1897: with Francis Powers, May Buckley, Ellen E. Cummins, etc. At the Duke of York's, London, November 6, 1897).

"Zaza" (adapted by D. B. from French of MM. Pierre Berton and Charles Simon,—presented in partnership with Ch. Frohman; Lafayette Opera House, Washington, December 25, 1898: New York opening, Garrick Theatre, January 9, 1899, were it was acted 164 times. With Mrs. Carter, Charles A. Stevenson, Albert Bruning, etc. This drama was presented in London, April 5, 1900, at the Garrick Theatre).

"Naughty Anthony" (by D. B.,—at the Columbia Theatre, Washington, December 25, 1899: in New York, at the Herald Square Theatre, January 8, 1900; with Blanche Bates, Frank Worthing, W. J. Le Moyne, Brandon Tynan, etc.).

"Madame Butterfly" (by D. B., based on a story of that name by



William Schwenck Gilbert

John Luther Long,—at the Herald Square, with Blanche Bates as *Cho-Cho-San* and Frank Worthing as *Lieutenant B. F. Pinkerton*, March 5, 1900. This tragic little play was presented in London, April 28, the same year, at the Duke of York's Theatre,—Evelyn Millard and Allen Aynesworth playing the chief parts. At the Duke of York's this play was seen by the Italian composer Giacomo Puccini, who was enchanted by it and made it into an opera. That musical rendering was first made known in New York, in English, at the Garden Theatre, November 12, 1906,—Elza Szamosy and Joseph F. Sheehan assuming the principal *rôles*. It was first performed there in Italian on February 11, 1907, at the Metropolitan Opera House,—Geraldine Farrar singing *Cio-Cio-San;* Enrico Caruso, *Pinkerton;* and Louise Homer, *Suzuki*.)

"**Under Two Flags**" (by Paul M. Potter, revised by D. B.,—at the Garden Theatre, N.Y., in partnership with Charles Frohman, February 5, 1901, starring Blanche Bates, supported by Campbell Gollan, Francis Carlyle, Maclyn Arbuckle, Grace Elliston, etc.).

"**The Auctioneer**" (by Charles Klein and Lee Arthur, revised by D. B.,—at the Hyperion Theatre, New Haven, Conn., September 9, 1901: in New York, at the old Bijou Theatre, Broadway, above 30th Street, September 28. David Warfield's first appearance as a star: he was supported by Marie Bates, Brandon Tynan, Ruth [St.] Dennis, Odell Williams, etc.).

"**Du Barry**" (by D. B.,—at the New National Theatre, Washington, December 12, 1901: at the Criterion Theatre, N.Y., December 25. Starring Mrs. Carter. This piece received 165 performances during its original "run" in New York.

The first Belasco Theatre [now, The Republic] was opened with a revival of "Du Barry," September 29, 1902.)

"The Darling of the Gods" (by D. B. and John Luther Long,—at the National Theatre, Washington, November 17, 1902: in New York, at the Belasco, December 3. Blanche Bates, George Arliss, and Robert Haines acted the principal parts; it received 186 performances during its first New York "run." On December 23, 1903, following in every detail Belasco's director's copy, this play was presented at His Majesty's Theatre, London, with Herbert Beerbohm-Tree, Marie Löhr, and George Relph in the chief characters.).

"Sweet Kitty Bellairs" (by D. B., based on the novel of "The Bath Comedy,"—at the Lafayette Opera House, Washington, November 23, 1903: in New York, at the Belasco Theatre, December 8: with Henrietta Crosman, John E. Kellerd, Edwin Stevens, Shelley Hull, Edith Crane, Jane Cowl, etc.).

"The Music Master" (by Charles Klein and D. B.,—at Young's Pier Theatre, Atlantic City, September 12, 1904: at the Belasco, N.Y., September 26; with David Warfield, Marie Bates, Minnie Dupree, Jane Cowl, etc.).

"Adrea" (by D. B. and John Luther Long,—Convention Hall, Washington, December 26, 1904: N.Y., January 11, 1905, at the Belasco, with Mrs. Carter, Tyrone Power, Ch. A. Stevenson, Edith Crane, etc.).

"The Girl of the Golden West" (by D. B.,—at the Belasco Theatre, Pittsburgh, Pa., October 3, 1905: November 14, at the Belasco Theatre, N.Y.; with Blanche Bates, Frank Keenan, and Robert Hilliard in the principal parts. Like "Madame Butterfly," this play attracted the attention, and won the admiration of Giacomo Puccini, who made an

operatic version of it, which was sung, in Italian, "for the first time on any stage," December 10, 1910, at the Metropolitan Opera House,—Arturo Toscanini conducting, and Enrico Caruso, Pasquale Amato, and Emmy Destinn singing the chief *rôles*).

"**The Rose of the Rancho**" (by D. B., based in part upon "Juanita," by Richard Walton Tully,—at the Majestic Theatre, Boston, November 12, 1906, with Frances Starr Charles Richman, Hamilton Revelle, John W. Cope, Jane Cowl, etc.: in New York, at the Belasco, November 27, 1906).

"**A Grand Army Man**" (by D. B., Pauline Phelps, and Marion Short,— at the Hyperion Theatre, New Haven, September 23, 1907: David Belasco's Stuyvesant Theatre [afterward, renamed the Belasco, when the first Belasco Theatre resumed the name of the Republic] was opened with the first N.Y. performance of this play, October 16, 1907, with David Warfield, Reuben Fax, Tony Bevan, Marie Bates, Jane Cowl, etc., playing the principal parts).

"**The Warrens of Virginia**" (by William C. De Mille,—at the Lyric Theatre, Philadelphia, November 18, 1908: at the first Belasco Theatre, N.Y., December 3, with Charlotte Walker, Emma Dunn, Frank Keenan, Blanche Yurka, Mary Pickford, etc., in the central characters).

"**The Fighting Hope**" (by William J. Hurlbut [first play of, produced],—at the Belasco Theatre, Washington, September 7, 1908, with Blanche Bates, Charles Richman, and John W. Cope: at the Stuyvesant, N.Y., September 22).

"**The Easiest Way**" (by Eugene Walter,—at the Parson's Theatre, Hartford, Conn., December 31, 1908: at the Stuyvesant, N.Y., January 19, 1909; with Frances Starr, Joseph Kilgour, Laura Nelson Hall, and William Sampson).

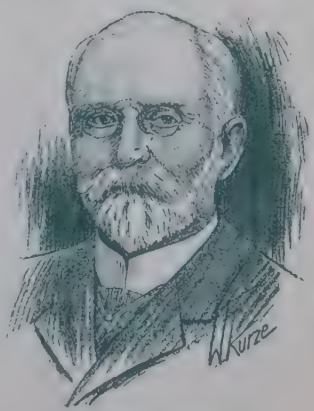
"Is Matrimony a Failure" (adapted by Leo Ditrichstein from "Die Thur Ins Frei," by Oscar Blumenthal and Gustav Kadelburg,—at the Savoy Theatre, Atlantic City, N.J., August 16, 1909: at the first Belasco, N.Y., August 23; with Frank Worthing, W. J. Ferguson, Jane Cowl, and William Morris, etc.).

"The Lily" (adapted by D. B. from the French of Pierre Wolff and Gaston Leroux,—at the Belasco, Washington, December 6, 1909: at the Stuyvesant, N.Y., December 23; with Nance O'Neill, Charles Cartwright, Bruce McRae, Florence Nash, etc. Produced, from D. B.'s director's book, Kingsway Theatre, London, February 23, 1911).

"Just a Wife" (by Eugene Walter,—at the Colonial Theatre, Cleveland, O., January 7, 1910: at the Belasco, N.Y., January 31; with Edmund Breese, Ernest Glendinning and Charlotte Walker).

"The Concert" (adapted by Leo Ditrichstein from the German of Herman Bahr,—at the Nixon Theatre, Pittsburgh, Pa., September 19, 1910: at the present [1925] Belasco Theatre, N.Y. [previously the Stuyvesant], October 10; with Mr. Ditrichstein, Wm. Morris, John W. Cope, Janet Beecher, etc.).

"Nobody's Widow" (by Avery Hopwood,—at the Euclid Avenue Opera House, Cleveland, October 24, 1910: at the Hudson Theatre, N.Y., November 14; with Blanche Bates, Edith Crane, Bruce McRae, etc.).



Bronson Howard

"**The Return of Peter Grimm**" (by D. B.,—at the Hollis Street Theatre, Boston, January 2, 1911: New York, at the present Belasco Theatre, October 18, same year; with David Warfield, Marie Bates, etc.).

"**The Woman**" (by William C. De Mille,—at the New National, Washington, April 17, 1911: New York, September 19, at the present Republic Theatre [formerly the original Belasco], with Helen Ware, William Courtleigh, etc.).

"**The Case of Becky**" (by Edward Locke, revised by D. B.,—at the New National, Washington, October 30, 1911: first in N.Y., at the present Belasco Theatre, October 1, 1912; with Frances Starr, Albert Bruning, Charles Dalton, etc.).

"**The Governor's Lady**" (by Alice Bradley and D. B.,—at the Broad Street Theatre, Philadelphia, April 29, 1912: September 9, at the Republic Theatre, N.Y., with Emmett Corrigan, Milton Sills, Stuart Walker, Emma Dunn, Gladys Hanson, etc.).

"**Years of Discretion**" (by Frederick, and Fanny Locke, Hatton, —at the Empire Theatre, Syracuse, N.Y., November 4, 1912: N.Y., December 12, at the Belasco, with Lyn Harding, Bruce McRae, Herbert Kelcey, E. M. Holland, Effie Shannon, etc.).

"**A Good Little Devil**" (adapted by Austin Strong, from the French of Maurice Rostand and Rosemonde Gerard,—at the Broad Street, Philadelphia, December 10, 1912: N.Y. January 8, 1913, at the Republic, with Ernest Lawford, William Norris, Ernest Truex, Mary Pickford, Lillian Gish, Wilda Bennett, Reginia Wallace, etc.).

"**The Temperamental Journey**" (adapted by Leo Ditrichstein from "Pour Vivre Heureux," by André Rivoire and Yves Mirande,—at the Lyceum, Rochester, N.Y., August 28,

1913: at the Belasco, N.Y., September 4, with Leo Ditrichstein, Isabel Irving, Josephine Victor, Cora Witherspoon, etc.).

"The Man Inside" (by Roland B. Molineux, revised by D. B.,—at the Euclid Avenue Opera House, Cleveland, October 27, 1913: at the Criterion Theatre, N.Y., November 11,—with A. E. Anson, Charles Dalton, John W. Cope, Helen Freeman, etc.).

"The Secret" (adapted by D. B. from the French of Henri Bernstein,—at the Detroit Opera House, Detroit, Mich., December 8, 1913: at the Belasco, N.Y., December 23, with Basil Gill, Robert Warwick, Marguerite Leslie, and Frances Starr).

"The Phantom Rival" (adapted into English by Leo Ditrichstein, from "The Man Who Cried Wolf," by Ferenc Molnar, —at Ford's Opera House, Baltimore, Md., September 28, 1913: N.Y., Belasco Theatre, October 6, with Leo Ditrichstein, Malcolm Williams and Laura Hope Crews).

"Marie-Odile" (by Edward Knoblock [originally Knoblauch],—Belasco Theatre, Washington, January 18, 1915: Belasco Theatre, N.Y., January 26, with Frances Starr, Marie Wainwright, Frank Reicher, Jerome Patrick, etc.).

"A Celebrated Case" (from the French of Adolphe D'Ennery and Eugène Corman, by A. R. Cazauran, produced in partnership with Charles Frohman,—at the Hollis Street Theatre, Boston, March 28, 1915: in N.Y., at the Empire, April 7, with Frederic de Belleville, Robert Warwick, Elita Proctor Otis, Minna Gale Haynes, Otis Skinner, Florence Reed, etc.).

"The Boomerang" (by Winchell Smith and Victor Mapes,—at The Playhouse, Wilmington, Del., April 5, 1915: August 10,

at the Belasco, in N.Y., with Arthur Byron, Wallace Eddinger, Martha Hedman, Ruth Shepley, etc.).

"The Heart of Wetona" (by George Scarborough, revised by D. B.,—at the Lyceum Theatre, N.Y., February 29, 1916. In its original form, this play was called "The Girl," and was first produced, June 28, 1913, at the Apollo Theatre, Atlantic City, N.J.: rewritten, under the title of "Oklahoma," it was acted January 20, 1916, at the Stamford Theatre, Stamford, Conn. Lenore Ulric played its central character, and was, in the original presentment, supported by W. H. Thompson, Arthur Lewis, and Lowell Sherman: in the definite arrangement, by John Miltern, Lowell Sherman, and William Courtleigh).

"Seven Chances" (by Roi Cooper Megrue,—at the Apollo Theatre, Atlantic City, N.J., April 17, 1916: at the Cohan Theatre, N.Y., August 17, with Carroll McComas, Helen MacKellar, Anne Meredith, Otto Kruger, John Butler, Frank Craven, etc.).

"The Little Lady in Blue" (by Horace Hodges and T. Wigney Percyval,—at the Belasco Theatre, Washington, October 6, 1916: at the Belasco, N.Y., December 22, with Frances Starr, George Giddens, A. G. Andrews, Jerome Patrick, etc.).

"The Very Minute" (by John Meehan,—at The Playhouse, Wilmington, Del., April 5, 1917: N.Y., at the Belasco, April 9, with Arnold Daly, William Morris, Forrest Robinson, John W. Cope, Marie Wainwright, etc.).

"Tiger Rose" (by Willard Mack,—at the Shubert Theatre, Wilmington, April 30, 1917: October 3, at the Lyceum, N.Y., with Lenore Ulric, Willard Mack, William Courtleigh, Pedro de Cordoba, Thomas Findlay, Fuller Mellish, etc.).

"Polly With a Past" (by George Middleton and Guy Bolton,—at the Apollo Theatre, Atlantic City, June 11, 1917: in N.Y., at the Lyceum, September 6, with Ina Claire, Anne Meredith, H. Reeves-Smith, William Sampson, Cyril Scott, etc.).

"Daddies" (by John L. Hobble,—at the Belasco Theatre, Washington, June 12, 1918: at the Belasco, N.Y., September 5, with Jeanne Eagles, John W. Cope, Bruce McRae, etc.).

"Tiger! Tiger!" (by Edward Knoblock,—at Ford's Opera House, Baltimore, November 4, 1918: at the Belasco, N.Y., November 12, 1918, with Frances Starr, Lionel Atwill, Auriel Lee, O. P. Heggie, Whitford Kane, etc.).

"Dark Rosaleen" (by W. D. Hepenstall and Whitford Kane, —Majestic Theatre, Buffalo, N.Y., February 3, 1919: N.Y., at the Belasco, April 22, with Eileen Huban, Thomas Mitchell, Whitford Kane, Henry Duffey, etc.).

"The Gold Diggers" (by Avery Hopwood,—at the Apollo Theatre, Atlantic City, June 23, 1919: Lyceum, N.Y., September 30, with Ina Claire, Jobyna Howland, Bruce McRae, H. Reeves-Smith, etc., 725 consecutive performances in N.Y.).

"The Son-Daughter" (by George Scarborough and D. B.,—Ford's Opera House, Baltimore, November 4, 1919: Belasco, N.Y., November 19, with Lenore Ulric, Harry Mestayer, Albert Bruning, Thomas Findlay, Edmond Lowe,

Giacomo Puccini

Frederick Burt, etc., 240 consecutive performances in N.Y.).

"Call the Doctor" (by Jean Archibald,—May 31, 1920, at the Savoy Theatre, Asbury Park, N.J.: N.Y., at the Empire, August 31, with Janet Beecher, Charlotte Walker, Fania Marinoff, Philip Merivale, Wm. Morris, etc.).

"One" (by Edward Knoblock,—Savoy Theatre, Asbury Park, N.J., July 5, 1920: Belasco, N.Y., September 14, with Frances Starr, Randle Ayrton, Philip Desborough, etc.).

"Deburau" (by Sacha Guitry, adapted into English by Granville Barker,—at Ford's Opera House, Baltimore, December 6, 1920: Belasco, N.Y., December 23, with Lionel Atwill, Morgan Farley, Elsie Mackay, Rose Coghlan, Sidney Toler, Joseph Herbert, Rowland Buckstone, etc., 189 consecutive performances).

"Kiki" (by André Picard, adapted in English by D. B.,—at the Apollo Theatre, Atlantic City, July 25, 1921: Belasco Theatre, November 29, with Lenore Ulric, Sam. Hardy, Thomas Mitchell, etc., 600 consecutive performances in N.Y.).

"The Wandering Jew" (by Temple Thurston, produced in association with A. L. Erlanger [not directed by D.B.],—The Playhouse, Wilmington, October 14, 1921: N.Y., at the Knickerbocker Theatre, October 25, with Tyrone Power, Sidney Herbert, Albert Bruning, Miriam Lewes, Helen Ware).

"The Grand Duke" (by Sacha Guitry, translated by Achmed Abdullah,—at Ford's Opera House, Baltimore, October 17, 1921: N.Y., at the Lyceum, November 1, 1921, with Lionel Atwill, Lina Abarbanell, Morgan Farley, Vivian Tobin, etc.).

"Shore Leave" (by Hubert Osborne,—at Ford's, Baltimore, May

15, 1922: N.Y., at the Lyceum, August 8, with Frances Starr, James Rennie, etc.).

"The Merchant of Venice" (at Ford's Opera House, Baltimore, November 13, 1922: N.Y., at the Lyceum, December 21, 1922,—with David Warfield, Philip Merivale, Walter I. Percival, A. E. Anson, Fuller Mellish, Percival Vivian, Reginald Goode, Mary Servoss, Mary Ellis, Julia Adler, etc. Ninety-two consecutive performances in New York, the longest "run" of this play ever attained in America).

"The Comedian" (by Sacha Guitry, adapted in English by D. B.,—at The Playhouse, Wilmington, January 26, 1923: at the Lyceum, N.Y., March 13, with Lionel Atwill, Elsie Mackaye, A. P. Kaye, Cooper Cliffe, etc.).

"Mary, Mary, Quite Contrary" (by St. John Ervine,—at Main Street Theatre, Asbury Park, N.J., August 27, 1923: N.Y., at the Belasco, September 11, 1923, with Mrs. Fiske, C. Aubrey Smith, A. P. Kaye, Frances Lister, Nora Swinburne, Lennox Pawle, etc.).

"The Other Rose" (by Edouard Bourdet, adapted by George Middleton,—at the Apollo Theatre, Atlantic City, December 3, 1923: N.Y., at the Morosco Theatre, December 20, with Fay Bainter, Henry Hull, Ernest Stallard, Effie Shannon, Carlotta Monterey, etc.).

"Laugh, Clown, Laugh!" (from the Italian of Fausto Martini's "Ridi, Pagliaccio," adapted by D. B. and Tom Cushing,—at the Lyceum Theatre, Rochester, N.Y., October 18, 1923: N.Y., at the Belasco, November 28, with Lionel Barrymore, Ian Keith, Henry Herbert, Sidney Toler, Irene Fenwick, etc.).

"Tiger Cats" (by Mme. Karen Bramson, adapted from "Les Felines," of Michael Orme,—at Ford's, Baltimore, Octo-

ber 13, 1924: N.Y., at the Belasco, October 21, 1924, with Robert Loraine, Katharine Cornell, Reginald Mason, Ben Johnson, Mary Servoss, Ruth Dayton, etc.).

"The Harem" (by Ernest Vajda, adapted in English by Avery Hopwood, at the Apollo, Atlantic City, November 10, 1924: in N.Y., at the Belasco, December 3, 1924, with Lenore Ulric, William Courtenay, Lennox Pawle, Virginia Hammond, etc.).

"Ladies of the Evening" (by Milton H. Gropper,—at New National Theatre, Washington, December 11, 1924: at the Lyceum, N.Y., December 23, with Beth Merrill, Edna Hibbard, James Kirkwood, Vernon Steele, Dudley Hawley, etc.).

"The Dove" (by Willard Mack, founded on a story by Gerald Beaumont,—at Ford's, Baltimore, January 26, 1925: at the Empire, N.Y., February 11, with Holbrook Blinn, Judith Anderson, William Harrigan, Sidney Toler, John Harrington, William Norris, Ruth Dayton, etc.).

Ferenc Molnar

SOME AUTHORS WHOSE PLAYS HAVE BEEN DIRECTED AND PRODUCED BY DAVID BELASCO

James Alberry.
Jean Archibald.
Lee Arthur.
Granville Barker.
Adolphe Belot.
Henri Bernstein.
Pierre Berton.
Walter Besant.
Oscar Blumenthal.
Dion Boucicault.
Hutchison Boyd.
H. H. Boyesen.
Alice Bradley.
Karen Bramson.
William Brough.
John Brougham.
J. B. Buckstone.
Henry J. Byron.
Bartley Campbell.
Colley Cibber.
Wilkie Collins.
George Colman (the Younger).
J. Fennimore Cooper.
Eugene Cormon.
Augustin Daly.
John Danim.
Henry C. De Mille.
William C. De Mille.
Adolphe D'Ennery.
Leo Ditrichstein.
Alexandre Dumas.
Euripides.
Rosamonde Gerard.
William S. Gilbert.
William Gillette.
Oliver Goldsmith.
Goethe.
Clay M. Greene.
Milton H. Gropper.
F. C. Grove.
Sacha Guitry.
A. C. Gunter.
J. T. Haines.
Léon Halévy
Andrew Halliday.
Augustus Harris.
Fred'k, and Fanny Locke, Hatton.
James A. Herne.
John L. Hobble.
Horace Hodges.
Avery Hopwood.
Bronson Howard.
William Hurlbut.
Gustav Kadelburgh.
Leo Kastner.
Alfred Kempe.
Charles Klein.
Edward Knoblock.
Sheridan Knowles.
Jean Davenport Lander.
Gaston Leroux.
James H. Le Roy.
William H. Lingard.
John Luther Long.
Mrs. G. W. Lovell.

Meyer Lutz.
Edward Bulwer-Lytton.
Willard Mack.
Victor Mapes.
John Westland Marston.
Theodore Martin.
Philip Massinger.
Charles Mathews.
Arthur Matthison.
Roi Cooper Megrue.
Henri Meilhac.
Herman Merivale.
Paul Merritt.
George Middleton.
H. M. Milner.
Yves Mirande.
Molière.
Ferenc Molnar.
Edward Moore.
Augustin Moreto.
Salmi Morse.
John Maddison Morton.
S. H. Mosenthal.
Georges Ohnet.
John O'Keefe.
John Oxenford.
T. Wigney Percyval.
Henry Pettitt.
Watts Phillips.
André Picard.
James R. Planché.
Walter Herries Pollock.
Paul M. Potter.
Charles Reade.
Robert Reece.
André Rivoire.
Tom Robertson.
Sydney Rosenfeld.
Maurice Rostand.
Ervine St. John.
Victorien Sardou.
George Scarborough.
Clement Scott.
Charles Selby.
Shakespeare.
Richard Brinsley Sheridan.
Charles Simon.
J. Palgrave Simpson.
S. Therye Smith.
Winchell Smith.
Sophocles.
Mrs. Harriett Beecher Stowe.
Austin Strong.
Tom Taylor.
Ralph Tesmar.
Eugene Walter.
W. G. Wills.
Pierre Wolff.
William N. Young.
Émile Zola.

"Count nothing done while aught remains to do."

—SHAKESPEARE.

PLAYS IMPENDING

Contracts calling for presentation of the Plays listed below have already been signed. Seven of them have already been produced at places specified and they will be seen in New York as soon as opportunity can be made. Active preparations for actual production of the others named are now in progress and they, also, will be brought out in the metropolis as quickly as is possible.

NEW PRODUCTIONS ALREADY MADE, AWAITING NEW YORK PRESENTMENT

"What's Wrong?" (by Frederick Ballard, at the New National, Washington, May 4, 1914, with Frederick Burton, Richie Ling, Percy Helton, Janet Beecher, etc.).

"The Vanishing Bride" (by Sydney Rosenfeld, from the German of Leo Kastner and Ralph Tesmar,—at the Main Theatre, Long Branch, N.J., July 27, 1914, with Thomas A. Wise, Gustav von Seyffertitz, Frank Gillmore, Janet Beecher, Angela Keir, etc.).

"The Love Thought" (by Henry Irving Dodge,—at the Parson's Theatre, Hartford, Conn., April 29, 1915, with Lowell Sherman, Hardee Kirkland, Janet Beecher, Isabel O'Madigan, etc.).

"Van Der Decken" (on the myth of "The Flying Dutchman," by D. B.,—at The Playhouse, Wilmington, Del., December

12, 1915, with David Warfield, Fritz Lieber, Ernest Stallard, Horace Braham, Tony Bevan, Marie Bates, etc.).

"The Treadmill" (afterward renamed "Alias," by Willard Mack, based on a story by John A. Moroso,—at the Apollo Theatre, Atlantic City, N.J., May 8, 1916, with Willard Mack, Edwin Mordant, Ruth Collins, Annie Mack Berlein, etc.).

"The Laughter of Fools" (by H. F. Maltby,—at the Apollo, Atlantic City, April 1, 1918, with Beryl Mercer, Peggy O'Neill, William Sampson, Max Leeds, etc.).

"Over the Hills" (by Hutchison Boyd, at the Belasco Theatre, Washington, May 6, 1918,—with Frances Starr, Percy Haswell, Frederick Burt, Arthur Hohl, etc.).

WORKS OF WHICH IT IS NOT YET DEEMED EXPEDIENT TO ANNOUNCE THE TITLES

NEW PLAYS BY

Granville Barker.
Eugene Buck.
Maurice Donnay.
Milton H. Gropper.
Fanny Hurst.
Eugene O'Neill.
André Picard.
Temple Thurston.
Ernest Vajda.

"A Builder of Dreams," by Nelly Rosslia Taylor.
"The Advocate," by Eugene Brieux.

"The Black Pearl," by Mrs. Wilson Woodrow.
"Blondy," by George Scarborough.
"Building the Union," by Mrs. Wilson Woodrow and A. L. Sessions.
"Christopher Sly," by G. Forzano.
"Dancers in the Dark," by Dorothy Speare.
"The Desert," by Lorenzo Azertis.
(Adapted by George Middleton.)
"The Doll Master," by David Belasco.
"East o' the World," by Achmed Abdullah and David Belasco.
"Fear," by Max Marcin.
"The Fold," by The Marchioness of Townsend.
"The Fugitive," by David Belasco and William Hurlbut.
"Glad Days," by Mrs. Wilson Woodrow and A. L. Sessions.
"The Golden Pin" (pantomime), by Dr. Hugo Felix.
"The Hands," adapted from the French of Camille Lemormie.
"Harlequin," by David Belasco and Achmed Abdullah.
"Jenny," by David Belasco.
"La Ballerina," by Rudolf Presber and Leo Walther Stein.
"The Lady of Belmont," by St. John Ervine.
"Lucria Borgia," by Arthur Hornblow.
"The Man Who Is No Longer In This World," by Lucien Besnard.
"The Man Who Saw the Devil," by Gaston Le Roux.
"The Man With the Woman's Face," by David Belasco.
"The Mongrel Girl," by Eugene Walter.
"The Mother," by Norman Duncan.
"My Lulu Belle," by Edward Sheldon and Charles MacArthur.
"Old Love," by David Belasco and William Hurlbut.
"Penelope," by Anthony Warton.
"The Red Mill," by Ferenc Molnar.
"Repkra Stroon," by David Belasco.
"Salvage," by Achmed Abdullah and Carl Haberlin.
"She Finds Her Place," by Sacha Guitry.

"The Sphinx," by George Scarborough.

"The Theatre," by David Belasco.

"The Thread," founded upon the Italian of G. Gacosa.

"Tom Trouble," by John Busley.

"The Valley," by Philip Moeller.

"Weak Women," by Jacques Deval.

(Adapted by Avery Hopwood.)

For Immediate Revival, **"Madame Butterfly."**

SHAKESPEARE PLAYS
IN PREPARATION

"King Richard II."

"King Henry IV.—Part One."

"King Henry IV.—Part Two."

"Julius Caesar."

"King Lear."

"A Midsummer Night's Dream."

Sacha Guitry

"Without pause and without haste."

—GOETHE.

"I am not weary, and 'tis long to night!"

—SHAKESPEARE.

REPERTORY OF DAVID BELASCO COMPILED BY WILLIAM WINTER

(From "The Life of David Belasco," New York, 1918)

PART	PLAY
Alfred Evelyn	"Money."
Antonio	"The Merchant of Venice."
Apothecary	"Romeo and Juliet."
Archibald Carlyle	"East Lynne."
Armand Duval	"Camille."
Avica, the Spirit of Avarice	"A Storm of Thoughts."
Baldwin	"Ireland and America."
Benvolio	"Romeo and Juliet."
Bernardo	"Hamlet."
Biondello	"Katharine and Petruchio."
Black Donald	"The Hidden Hand."
Bleeding Sergeant	"Macbeth."
Bloater	"Maum Cre."
Bob	"The Black Hand."
Bob Brierly	"The Ticket-of-Leave Man."
Bob Rackett	"Help."
Box	"Box and Cox."
Buddicombe	"Our American Cousin."
Butler	"Man and Wife."
Captain Blenham	"The Rough Diamond."
Captain Crosstree	"Black-Ey'd Susan."
Charles Oakley	"The Jealous Wife."
Château-Renaud	"The Corsican Brothers."
Claude Melnotte	"The Lady of Lyons."
Clifford	"The Hunchback."
Colonel Dent	"The Governess."
Conner O'Kennedy	"Green Bushes."
Cool	"London Assurance."

PART	PLAY
Cox	"Box and Cox."
Craven Lenoir	"The Hidden Hand."
Dan	"The Streets of New York."
Danny Mann	"The Colleen Bawn."
Darley	"Dark Deeds."
Dauphin	"King Louis XI."
De Mauprat	"Richelieu."
DeWilt	"Under the Gas-Light."
Dickory	"The Spectre Bridegroom."
Doctor of Hospital	"The Two Orphans."
Dolly Spanker	"London Assurance."
Don Cæsar	"Donna Diana."
Duke of Burgundy	"King Lear."
Earl of Oxford	"King Richard III."
Fagin	"Oliver Twist."
First Citizen	"Julius Cæsar."
First Dwarf	"Rip Van Winkle."
First Fury	"Pluto."
First Grave-Digger	"Hamlet."
First Officer	"Macbeth."
First Policeman	"Little Don Giovanni."
Fournechet, Minister of Finance	"A Life's Revenge."
Francesco	"Hamlet."
Frank Breezly	"Katy."
Friar Lawrence	"Romeo and Juliet."
Furnace, the Cook	"A New Way to Pay Old Debts."
Galeas	"The Enchantress."
Gaspard	"The Lady of Lyons."
Gaston	"Camille."
Genius of the Ring	"The Wonderful Scamp; or, Aladdin No. 2."

PART	PLAY
George Sheldon	"Uncle Tom's Cabin."
Gilbert Gates	"The Dawn of Freedom."
Gringoire	"The Ballad Monger."
Guildenstern	"Hamlet."
Gyp	"Saratoga."
Hamlet	"Hamlet."
Harvey	"Out at Sea."
Heinrich Vedder	"Rip Van Winkle."
Hon. Bob Penley	"Fritz in a Madhouse."
Idiot, The	"The Idiot of the Mountain."
James Callin	"Across the Continent." (Prologue.)
Jasper Pidgeon	"Meg's Diversion."
Job Armroyd	"Lost in London."
John O'Bibs	"The Long Strike."
Johnson	"The Lancashire Lass."
Joseph Surface	"The School for Scandal."
King Louis the Eleventh	"King Louis XI."
Laertes	"Hamlet."
Lawyer Marks	"Uncle Tom's Cabin."
Lawyer Tripper	"Solon Shingle" ("The People's Lawyer.")
Lieutenant	"Don Cæsar de Bazan."
Lieutenant Victor	"The Lion of Nubia."
Le Beau	"As You Like It."
Lorenzo	"The Wife."
Louis	"One Hundred Years Old."
Maffeo Orsini	"Lucretia Borgia."
Major Hershner	"Twice Saved."
Malcolm	"Macbeth."
Mandeville	"The Young Widow."
Marc Antony	"Julius Cæsar."
Marco	"The Wife."

PART	PLAY
Mark	"The Progidal's Return."
Mark Meddle	"London Assurance."
Marquis	"The Pearl of Savoy."
Master Walter	"The Hunchback."
Mateo, the Landlord	"The Beauty and the Brigands."
Melter Moss	"The Ticket-of-Leave Man."
Mercutio	"Romeo and Juliet."
Mr. Ellingham	"Hearts of Oak."
Mr. Honeyton	"A Happy Pair."
Mr. Trimeo	"The Mysterious Inn."
Mr. Toodle	"The Toodles."
Modus	"The Hunchback."
Mons. Deschapelles	"The Lady of Lyons."
Moses	"The School for Scandal."
Nathan	"Leah the Forsaken."
Nick o' the Woods (the Jibbenainosay, The Avenger, Reginald Ashburn, Bloody Nathan, and *The Spirit of The Water)*	"The Jibbenainosay."
Nick Vedder	"Rip Van Winkle."
Our Guest	"Our Mysterious Boarding House."
Pablo, the Harpist	"Across the Continent."
Page	"Mary Stuart."
Paris	"Romeo and Juliet."
Pedro	"A Yankee in Cuba."
Peter	"Deborah."
Peter Bowbells	"The Illustrious Stranger."
Peter True	"The Statue Lover."
Peter White	"Mr. and Mrs. Peter White."
Phil Bouncer	"The Persecuted Traveller."
Philip Ray	"Enoch Arden."
Pierre	"Robert Macaire."

PART	PLAY
Pietre	"The Enchantress." (Prologue).
Polonius	"Hamlet."
Polydor	"Ingomar."
Prince Saucilita	"The Gold Demon."
Pumpernickel	"The Child of the Regiment."
Ralph	"The Lighthouse Cliff."
Raphael (and *Phidias*)	"The Marble Heart."
Ratcliff	"King Richard III."
Rueben	"Schermerhorn's Boy."
Richard Hare	"East Lynne."
Richmond	"King Richard III."
Robert Landry	"The Dead Heart."
Robert Macaire	"Robert Macaire."
Rory O'More	"Rory O'More."
Rosencrantz	"Hamlet."
Ruby Darrell	"Hearts of Oak."
Rudolph	"Leah the Forsaken."
Rudolphe	"Agnes."
Salanio	"The Merchant of Venice."
Sambo	"Uncle Tom's Cabin."
Santo	"Gaspardo."
Secretary	"Richelieu."
Second Player	"Hamlet"
Selim	"The Forty Thieves."
Signor Mateo	"The Miser's Daughter."
Simon Lullaby	"A Conjugal Lesson."
Simon Legree	"Uncle Tom's Cabin."
Simon, the Cobbler	"Marie Antoinette."
Sir Francis Leveson	"East Lynne."
Slave	"Pygmalion and Galatea."
Spada	"The Woman in Red."
Stuttering Tailor	"Katharine and Petruchio."

PART	PLAY
Strale	"Checkmate."
Sylvius	"As You Like It."
Terry Dennison	"Hearts of Oak."
The Destroyer	"The Haunted Man."
Tim Bolus	"My Turn Next."
Timothy Tubbs	"The Millionaire's Daughter."
Tony Lumpkin	"She Stoops to Conquer."
Trip	"The School for Scandal."
Tubal	"The Merchant of Venice."
Uncle Tom	"Uncle Tom's Cabin."
Valentine	"Faust" (Abridgment of).
Vasquez	"The Wonder."
Waiter	"The Gamester."
Waiter (Negro)	"Fritz in a Madhouse."
Young Marlowe	"She Stoops to Conquer."

FEMALE CHARACTERS

Mrs. Cornelia	"East Lynne."
Mrs. Willoughby	"The Ticket-of-Leave Man."
Mother Frochard	"The Two Orphans."
Nurse	"Romeo and Juliet."
Player Queen	"Hamlet."
Queen Gertrude	"Hamlet."
Topsy	"Uncle Tom's Cabin."

READINGS AND RECITATIONS CUSTOMARILY USED BY DAVID BELASCO

"Bernardo del Carpio."

"Curfew Must Not Ring To-Night."

"The Country Bumpkin's Courtship."

"The Dream of Eugene Aram."

"Eliza."

"King Louis XI."—Scenes from.

"The Little Hero."

"Little Jim, the Collier's Lad."

Hamlet's Soliloquy on Death.

Hubert's Scene With *Prince Arthur* ("King John").

"Jim Bludso."

"The Maniac."

"The Maiden's Prayer."

"The Merchant of Venice."—Trial Scene.

Marc Antony's Oration.

"No One To Love Him."

"Oliver Twist" (Scene on London Bridge, Scene wherein *Fagin* causes *Sikes* to murder *Nancy*, and Scene wherein *Fagin* awaits execution).

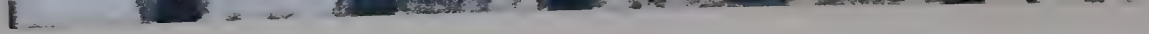
"Shamus O'Brien."

"The Vagabonds."

"Tell Me Not In Mournful Numbers."

"My memory beams on the days that are gone."

—OSSIAN.



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BELASCO, D.
Plays produced under the stage direction of David Belasco.

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